

1930

The College News, 1930-03-05, Vol. 16, No. 15

Students of Bryn Mawr College

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The College News

VOL. XVI, NO. 15

BRYN MAWR (AND WAYNE), PA., WEDNESDAY, MARCH 5, 1930

PRICE, 10 CENTS

Princeton Glee Club Entertains

Coronation Scene From 'Boris' and 'Chorus of Peers' Outstanding.

DANCE HELD AFTERWARD

On Saturday evening, March 1, a concert was given in Goodhart Hall, by the Princeton University Glee Club. The program was a well-chosen and varied one, and the quality of the singing was, on the whole, very good, with a definite improvement noticeable in the second part of the program. The conductor, James A. Giddings, was exceedingly alert and efficient, and was able to change his mood and that of the Glee Club very effectively, a test of a true artist.

There was a lack of convincing feeling in the first three numbers on the program, but perhaps the vastness of Goodhart produced temporary stage fright. J. A. Sykes then played a Brahms Rhapsody in E flat and Debussy "Traviata." In both numbers Mr. Sykes displayed great technical perfection and agility. His interpretation was in both cases conventional, but none the less very adequate and satisfying. The Glee Club then did Debussy's "The Bells" excellently. The piano accompaniment was delightful, the humming was beautifully done and the tenor solo was done in the proper spirit, and maintained the balance perfectly.

"The Octet" seemed a little vague on its two negro spirituals, and they left something to be desired, but the entire club put a great deal of feeling and sincerity into the "Morning Hymn," and enjoyed doing the "Chorus of Peers" from "Iolanthe" immensely. This enjoyment was very infectious as the audience showed by its tremendous applause. In fact, this spirited number was insistently encored.

The high points of the second part of the program were the Rhapsody in Blue, played on two pianos (the old favorite intact and beautifully executed except that they did not bring out the crescendos with sufficient emphasis), "Eight Bells" and "Old Man Noah" in which the Octet displayed a grand sense of humor as well as a knowledge and understanding of the music, and the "Coronation Scene" from "Boris Godounov." The latter is an exceedingly difficult number and involves three or four changes of key. In consideration of this (and also the slight flutter caused by a fire in a scrap basket under the stage which could be plainly smelt in the audience), the performance was a very commendable one. The two-piano accompaniment added a great deal to the feeling of majesty and grandeur.

The concert ended with the conventional college songs, and the well-rounded program left one with a feeling that something of musical value had been achieved.

The concert was followed by a dance in the Commons Room to which the Bryn Mawr Glee Club was invited, and at which the Princeton Orchestra played. The "cutting in" was done by the girls which made it slightly difficult for such of our proud beauties as are afflicted with myopia, and the room was as crowded as the well-known box of sardines, but on the whole this innovation proved a delightful one.

The program was as follows:
a. Invictus Bruno Huhn
b. Summertime, Minnesingers' Song, 13th Century von Reuenthal
Arranged by Alexander Russell
c. Agincourt Song Arranged by Warrell
Pianoforte Solos. J. A. Sykes, '30
a. The Bells Debussy
b. Sombre Woods Lully
c. The Way of the World Grieg
All Arranged by Alexander Russell
a. Eight Bells, Arranged by Bartholomew
b. Away to Rio, Arranged by Bartholomew
c. Old Man Noah, Arranged by Bartholomew
Sung by the Octet
d. Morning Hymn Henschel

Board Competition

The following people are trying out for two vacancies on the Editorial Board of THE NEWS: S. Zeben, '31; S. Noble, C. Einsiedler and J. Oppenheimer, '32; J. Barber, L. Clews, E. Grace, E. Kindleberger and D. Ranghoff, '33. The competition is being run by a process of elimination, and the names of those who are still in the race will be announced in each issue, until the winners are chosen, the week before spring vacation.

Students Must Learn to See Like Picasso

On Thursday, February 27, Miss Georgiana Goddard King spoke in chapel on Picasso and the exhibition in New York at the Museum of Modern Art. This exhibition is one in the new plan of the Museum to give some twenty exhibitions in the next two years and a half, representing the great modern painters, and students are urged to support the movement by joining with a pledge of \$10. The official name of this exhibition is "Painting in Paris," and it contains among other things works by some very comical and gay men which are to be taken in the spirit in which they are presented. It is interesting to note that all of these gay works are by representatives of the oppressed nations. "The end of art is to communicate feeling, and good art—desirable art—communicates feeling either between man and God or between man and his brother." A stay of twenty minutes with these pictures makes this a conviction, but it may involve several hours' struggle with the brain to "get" the pictures.

One of the men represented is Pierre Bonnard, an intimist, who evokes a feeling of warmth by his quiet charm and subtle color. There are also some fine examples of Matisse who is usually self-conscious and too often imitates himself. These are "A Girl looking at a dish of Goldfish" and "White Plumes," which are as easy to read as the cover of the Saturday Evening Post. Among the works of Ferdinand Leger is the "Composition with a Vine" which is distinguished for its lovely twistings. Space with Leger is room for the movement of two dimensional materials. Elsewhere he uses a great many tubes, bars, and girders of metal which are two dimensional things moving in the third dimension.

Picasso is not like the two dimensionalists at all. His world is made of substance, thick and as hard to penetrate and move in as red Jersey mud for automobile wheels. "The Woman in White" is a straight "academy" yet splendid, while in "The Lovers," who are direct and sincere, the sentiment is absolutely naive. "The Harlequin" and the "Child scooping out a porridge bowl" are entirely realistic, revealing Spanish characteristics in Picasso. His "Figure of a Woman Seated" dominates one end of the exhibition room. This remarkable picture is a solid silhouette seen from the front, but as the woman has her head turned a quarter of the way around she is also seen as though from a different angle.

We have learned from Picasso, Matisse, and Cezanne that masses are

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b. Chorus of Peers from Iolanthe, Sullivan
Intermission
a. Where'er You Walk, from Semele, Handel
b. Jolly Roge s
Duets for two pianos.
A. Struck, '33, and F. Gunther, '33
a. Go 'Long, Mule, Go 'Long Dixon
b. I'm Troubled in Mind, Arranged by Alexander Russell
Sung by the Octet
Coronation Scene, from Boris Godounov Moussorgsky
a. Princeton Days Pease
Soloist, D. E. Dismukes, '30
b. Princeton Marching Songs, Arranged by Alexander Russell
c. Old Nassau Langlotz

'33's Aquatic Genius Gains Championship

On Friday, February 28, the class of 1933 won the undisputed championship of the college in swimming. The results of this meet and the one preceding were averaged, to give the victory to the Freshmen with 36 points over the Sophomores' 10 and the Juniors' 5. Every individual award was claimed by members of '33 as well. Parker and Torrance tied for the largest number of points; Parker took the diving cup, and Torrance ran away with a new college record for the 40-yard breast stroke, cutting 35.3 seconds down to 34. This was the greatest event of the two meets, and we congratulate Torrance on good starts and turns as well as on a beautiful stroke.

The diving of the second meet put optimism into the hearts of the spectators. With Parker's finished work, the other Freshmen talent, and Burrows and Frothingham on the job, the

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Dr. Buttrick Stresses Redemption by Sacrifice

The Rev. George A. Buttrick, of the Madison Avenue Presbyterian Church, New York City, was the speaker at the service of the Bryn Mawr League on Sunday, March 2, in the Music Room of Goodhart Hall. Dr. Buttrick took as his text Luke 9:51. "He steadfastly set his face to go to Jerusalem." When Jesus made this choice, He was at Jericho, from which one road led north to the quiet hill country of Galilee, the other south to Jerusalem, where enemies were plotting His destruction. There were many insidious practical arguments against the course dictated to Jesus by His soul. His cause needed Him alive; He could save the world by going north and continuing to teach. Yet He set His face like a flint," as the Greek says, and went "steadfastly" to His death.

What was entailed in this decision we can find written on His face during that final journey. First there was suffering. We lose Jesus' great bond to humanity if we forget that the temptation in the wilderness was just a preface to a long sequence of temptations which beset Jesus, as they do us, until the end. The agony of this turning to Jerusalem was greater in a sense than that in Gethsemane, for Gethsemane was the aftermath of this choice. We see Jesus, then, going on with quickened pace and anguished brow, so tense that His disciples "stumbled in terror behind." "He steadfastly set His face to go to Jerusalem." And we talk of the right to be happy! If happiness means untroubled comfort, our demand is contrary to the nature of this life, for it is so constructed that choices inevitably force themselves upon us. Furthermore, if this "right to be happy" is truly ours, we have the far greater right of throwing this happiness away. Thus Byrd and Lindbergh gave up safety and chose danger. The emphasis of Jesus was on the right to be true.

Secondly, there was courage on Jesus' face when He took the road to Jerusalem. We are given to overstressing the tender, passive side of Jesus, thus losing sight of His magnificent force. Before we attribute courage to a man, we must know what fears he has overcome in making his choice, and how sensitive he is. The impenitent thief on the cross was unable to feel with his coarse nature the undertones and overtones of suffering which wrought Jesus to a "white, quivering intensity." Yet "steadfastly He set His face to go to Jerusalem." Do we demand the right to be happy and complain because there are not enough armchairs to go around? We will perish soon of spiritual diabetes! Carlyle dealt masterfully with this question when he asked by what act of Parliament we have this right. We

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Played 'Dona Sol'



Clarissa Compton, leading lady in "Hernani," presented in Goodhart February 25.

Miss Walton Advises Literary spirants

At a vocational tea in the Commons Room on Thursday afternoon, February 27, Miss Edith Walton spoke of opportunities in journalism and publishing. Miss Walton, Bryn Mawr, '25, is on the staff of the Forum and from her own experience is acquainted with the difficulties of the literary job-seeker just out of college, the person who has a hazy idea that she wants practice in writing but has no real knowledge of the possible opportunities.

Miss Walton spoke first, therefore, of publishing houses where there are four general types of positions. The first of these is the editorial department—manuscript reading—and requires no specialized training but a facility and quickness in reading and, above all, good taste. The job consists of weeding out the impossible manuscripts, passing on the better ones, and writing editorial reports of the manuscripts. This is comparatively easy work, your judgment is usually accepted without question. Then there is the advertisement department where jacket copies and advertisements for the newspapers are written. This is the only actual writing connected with a publishing house, emphasized Miss Walton; it is fun for a while with the added advantage that if you do not like publishing, you can go into advertising. The publicity department is a good place to start; here books are sent to magazines and newspapers to be reviewed. Although the position of director of publicity requires training and experience, it is interesting well-paid work and usually done by a woman. Newspaper experience is good, training in leading up to this position. There are, fourthly, some miscellaneous jobs such as the text

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A Wet Bet

At the women's interfaculty swimming meet spectators were startled to see a mere male, fully dressed, dive neatly from the balcony, climb out ignominiously, and slink away murmuring, "Who wouldn't be for ten dollars?"—McGill Daily.

Calendar

Monday evening, March 10, Mr. Carl Sandburg will speak in Goodhart at 8:15 on "Good Morning! America," with readings from his poetry, Rootabaga stories and songs with the guitar. This will be the Ann Elizabeth Sheble Memorial Lecture in English Literature.

Wednesday afternoon, March 12, Mrs. Margaret Fleisher Sloss will give the second of her talks on contemporary literature, in the Commons Room. This talk will be about "The Sophisticates." Tea will be served.

French Club Gives 'Battle of Hernani'

Revive Atmosphere of Comedie Francaise in Centennial Reproduction.

FRENCH SPOKEN WELL

Tuesday evening, February twenty-fifth, nineteen hundred and thirty, or Tuesday evening, February twenty-fifth, eighteen hundred and thirty? Goodhart Hall, Bryn Mawr College, or The Comedie Francaise, Paris? It does not matter. A hundred years and a new locale seemed to have made few changes in the Battle of Hernani which was waged again with all the furor attending its French premiere. Once more the classicists and romanticists found seats in the "pit" very near the stage where they could effectively exercise their remarkable powers of hooting, hissing, applauding, or stamping, as the situation demanded. From the grim expressions on the faces of the classicists it was not difficult to imagine that they had come steadfastly determined to convince this young upstart Victor Hugo that he should not succeed in his attempt to storm the fort of French classical tradition; while the colorful bouquets that the gay young romanticists carried in such a delightfully jaunty fashion seemed good-omened tokens portending that this play of Victor Hugo's which aimed to break down the tyranny of the Alexandrine verse would carry the day after all.

However, the first act of Hernani held much to dampen the spirits of a romanticist, if his spirit could be damped. According to Tuesday night's performance this is impossible. The first line of Dona Josefa's speech was hissed loudly by the classicists; when Don Carlos attempted to hide in a cupboard which was slightly too small for him the classicist roared at the incongruity of the incident; and it was with all manner of ribald noise that Hernani's monologues at the conclusion of the act was greeted. Such demonstrations on the part of both the romanticists and the classicists continued throughout the play, and even into the intermissions where altercations waxed so hot that hats were tipped off and wigs sent askew. At times some of the classicists so forgot their dignity that they threw vegetables at the actors; several others were apparently so bored by the performance that they fell into snorey sleep; and one imperturbable classicist read his newspaper during the whole play until a few minutes before the end of the fifth act.

By that time even the classicists were jabbering to each other of the greatness of the play. The feud had died under the stroke of Victor Hugo's dramatic pen. As the curtain fell the whole audience united in acclaiming the play. Yet there was a difference in the purpose of the applause of the audience of eighteen hundred and thirty and the audience of nineteen hundred and thirty. A hundred years ago the praises were directed to one individual, the author of the piece, Victor Hugo; last Tuesday evening the appreciation of the audience was sent to more than fifty people whose help—on stage or behind—made possible this colossal undertaking of a centennial reproduction of Hernani. As Dean Schenck said in Chapel on Tuesday morning: "Hernani and Dona Sol both spoke French, that we are proud to have spoken on the Bryn Mawr stage." Caroline Lloyd-Jones managed the difficult role of Hernani with remarkable skill, although in the last act her gestures seemed a little exaggerated; Mary Duke Wright made a very convincing Don Ruy Gomez de Silva, and Clarissa Compton, despite a slight stiffness, was an altogether charming, heroic, far more appropriately cast for the role than was the fifty-year-old actress in eight hundred and thirty.

It seems unfair to mete out individual praise when very obviously the success of a play of this sort depended on the smooth workings of the whole cast, the

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The College News

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(The editor of this issue of THE NEWS is Dorothea Perkins, '32; the copy editor is Virginia Shryock, '31.)

THE PARLEY

The petition which most of us signed late last week must surely have made some of us realize the gravity of the present situation in London. Whether or not the implications of the failure of the naval parley were also brought home is not so sure. It seems to us to become obvious that, should the parley dissolve with little or nothing accomplished, the basis of the whole attitude of the United States toward anti-war agreements would be undermined by the resulting lack of faith in the force of public opinion. Should such a catastrophe occur, the gentle handling of friends of the League, and their optimistic hopes of bringing the U. S. Senate to their point of view would be at an end, and, we feel, the position of the United States, in respect to armed preparation for what might come, would be little advanced beyond the point it had reached before the war. The result of the weakening of public faith would be so disastrous simply because the United States, so far, has not agreed to apply any kind of sanctions in the case of nations which make "illegal" war; thus, the foundations of our peace policy are all based on the strength of public opinion, and the power behind it.

The lack of general interest in the result of the parley is on a far larger scale, it is true, but none the less quite comparable, to that cited in our columns last week. Collegians neglect attending a meeting which has been called expressly to remove restraints upon their freedom of action. The people of a nation do not seem to be aroused in proportion to the seriousness of a situation in which their representatives at a world conference seem about to fail, with a possibly resulting permanent dread and increasing danger of war, to our own and coming generations. We resort to petitions, it is true, but they matter comparatively little. It is real interest and hope that is needed to remedy such strange and tragic errors.

THE SANDWICH QUESTION

Submitted in News competition

THE NEWS has long felt the urgent need of administering a rebuke and of initiating a campaign. It is no less a power than the Bryn Mawr League which we reprove. The campaign which we begin is for no less a cause than bigger and better sandwiches. When, dear reader, you peer hopefully between the covers of a League sandwich what do you behold? A childish hint of peanut butter perhaps, or a scandalous old lettuce leaf, or possibly a faint smear of jam clinging ashamed to the nakedness of un-buttered bread. How sadly we eat down these poor substitutes for food. And if, like Oliver Twist, we come back for more, it is only that, like him, we have been so poorly fed.

Perhaps, gentle reader, you too have suffered. Perhaps you have felt your nature starved, have felt that need for "something more." Come, then, join with us. Without

In Philadelphia

The Theatre

Lyric: Ethel Barrymore in the play of Sierra, Kingdom of God.

Forrest: Arthur Byron in *Criminal Code*, one of the most talked-of plays of the present New York season.

Keith's: A good revival of *The Chocolate Soldier*.

Adelphi: Constance Collier continues in a play that is not up to the novel from which it is adapted—*The Matriarch*.

Broad: Muscovitch in Ashley Duke's potent dramatization of Feuchtwanger's *Power*.

Chestnut: Fritz Leiber in more Shakespearean repertory.

Garrick: *Strange Interlude* with Judith Anderson and a mostly original cast.

Shubert: The revival of *Die Fledermaus*, A Wonderful Night.

Walnut: Bert Lytell plays two parts in a good melodrama, *Brothers*.

Coming

Broad: The Stratford-on-Avon Players in Shakespearean repertory; opens March 10.

Chestnut: *The Little Show* with Clifton Webb and Libby Holman; opens March 10.

The Movies

Mastbaum: *Street of Chance*—William Powell plays an underworld role in a story based on one theory of the Rothstein murder case.

Boyd: Greta Garbo has finally come in her much-heralded talkie, *Anna Christie*, and we must admit that we were very disappointed.

Earle: Eddie Dowling in person and in *Blaze of Glory*, a murder story with touches of war and back-stage life.

Stanton: Domestic difficulties and South Pole explorations both work their way into *Lost Zeppelin*.

Fox: Very much of an all-start cast, among others Tom Patricola and Will Rogers, George Olsen, Anne Pennington, Janet Gaynor and Charles Farrell in *Happy Days*, a "new musical romance."

Erlanger: *The Case of Sergeant Grischa*, with Betty Compson and Chester Morris.

Stanley: *Son of the Gods*, with Richard Barthelmess and Constance Bennett. This is an adaptation of a Rex Beach novel.

Aldine: An all-color movie of *The Fabulous King*, with Denis King playing his original role.

Little: Doug Fairbanks in *Robin Hood*.

Coming

Boyd: *Song of the West*.

Stanton: George Arliss talking in *The Green Goddess*.

Mastbaum: *Hello, Sister!* opens March 7.

Earle: *The Other Tomorrow*; opens March 7.

Aldine: John Barrymore talking in *General Crack*; opens March 7.

The Orchestra

On Friday afternoon, March 7; Saturday evening, March 8, and Monday evening, March 10, Tullio Serafin, principal conductor of the Metropolitan Opera Company, will conduct the Philadelphia Orchestra concerts. The program will be as follows:

Vivaldi—Concerto in E minor for four violins and string orchestra. (First time in Philadelphia.)

Haydn—Symphony in D major ("The Clock").

Pizzetti—"Concerto dell'Estate." (First time in Philadelphia.)

Strauss—"Don Juan"—a tone poem.

Wagner—Wotan's "Farewell" and "The Magic Fire Music" from "Die Walkure."

Letter

(THE NEWS is not responsible for opinions expressed in this column.)

Dear Editor:

Having read your article on Miss Carey's speech about dress, I would like to express the following opinion:

I never saw a thoughtful cow.

I never hope to see one.

But I can tell you anyhow,

I'd rather see than be one!

GUM-CITIZEN

co-operation, as someone has very likely so aptly said, nothing is achieved. Give us a slogan. Tell the League that it is not the money that matters. Raise your voice in lamentation and complaint and then perhaps we may begin to hope for sandwiches worthy of the League, worthy of its members who make them, yes even worthy of our alma mater, our college!

Fifteen Years Ago This Week

Winter in the Trenches

(Stirring Letters from M. Cons)

6 Janvier.

La nuit du premier jour de l'an restera un des plus noirs souvenirs de ma vie: 12 heures sans abri dans la tranchée de première ligne sous une pluie glacée! Et je continue à me porter admirablement! Le lendemain, 1 Janvier, étant allé chercher de la paille avec deux hommes dans un village bombardé nous avons été repérés par les Boches et littéralement accompagnés d'une pluie d'obus. Trois ont éclaté si près de nous qu'un éclat d'un d'eux a troué le pan de ma capote. Un beau jour de l'an! Mais on est content d'y avoir passé—et de n'y être point resté!

10 Janvier.

Comme je t'ai pu écrit ces temps derniers! Ne crois, je t'en supplie, a aucune négligence de ma part. Ce serait cruel. Mais souvent, trop souvent la fatigue m'a domine, terrasse, et ainsi j'aurais été amené a écrire sur un ton de lassitude qui t'eût inquiété inutilement. La pluie a été féroce pour le pauvre soldat ces temps derniers. Et j'aurai pu dire:

Il pleure sur mon coeur
Comme il pleut sur la ville (la ville étant le village de taupes que nous habitons ou la tranchée nue, noire, humide.) Mais aujourd'hui il fait un beau soleil dans un air sec et froid. Dans deux heures nous partons pour notre repos qui, cette fois, nous laissera en espérer durera plus de huit jours. Ah! pouvoir se laver, ne plus vivre courber pour éviter les balles, ne plus manger de la terre comme un ver des champs, ne plus entendre la voix sinistre du canon et le gémissement de l'obus qui éclate (jusqu'ici, heureusement, il n'y eut guère que ce gémissement-la)—coucher au sec, pres des vaches ou des chevaux, circuler le corps et la tête dressée, voir des civils, des enfants, des chiens, vivre enfin! Quel bonheur. Apres le repos on reprend force et courage.

Mr. King's Recital a Great Success

One of the greatest treats of the winter was given Friday evening through the generosity of Mr. King. The announcement of his recital drew students, faculty, preparatory school-girls, and many visitors from Bryn Mawr and Philadelphia until the Chapel was packed to the gallery. The audience showed its genuine appreciation of his ability by hearty and continued applause. The selections were admirably suited to the audience, and the order was such as to produce the greatest dramatic effect. It seems impossible and unnecessary to comment upon Mr. King's control of technique and facial expression. The very difficult change from one character to another in dialogue, as for example from Shylock to Antonio, showed supreme mastery of the art. One moment he set the audience laughing with delight at the elfin pranks of Queen Mab; the next he held them breathless and spellbound with the vivid horror of "Clarence's Dream." President Thomas was justified in declaring Mr. King the superior of Forbes-Robertson in his impersonation of Shylock. Those who have enjoyed the privilege of Mr. King's classes have learned to appreciate the importance of vibration and rhythm—the effective use of which was illustrated strikingly in reproducing the sound of galloping horse throughout the poem, "How They Brought the Good News from Ghent to Aix." The recital culminated in the stirring "Charge of the Light Brigade." About ninety-four dollars was added to the Belgian Relief Fund, but the enjoyment of those present was inestimable.

Tune in on Fridays!

Last week THE NEWS printed an announcement concerning an interesting radio program which was to be broadcast. This week we wish to do two things. First of these is to remind those who have no classes at eleven on Friday mornings that Damrosch broadcasts his instructive musical programs at that hour, to be tuned in upon by those who feel a musical urge.

Our second experiment of the week is to announce what seem to us to be the most interesting programs to be broadcast during the coming week.

Thursday, 10 P. M. Gounod's *Faust* will be broadcast over WEAF.

Saturday, 9:10 P. M. Symphony Orchestra, conducted by Damrosch; broadcast over the WEAF network.

Book Review

The Woman of Andros, Thornton Wilder. Albert and Charles Boni.

Without overdoing the deadly parallel, it is most obvious to compare Mr. Wilder with the Terence whose *Andria* has given him the plot of his slender new novel, and to find in him the same reworking of old themes, the same Hellenic polish of form and style and the same romantic pathos. It is this last that Mr. Wilder has especially taken over and vastly enlarged. Terence's comedy relates the mischances and the finally successful issue of a young Athenian's affair with the supposed younger sister of a foreign courtesan; in *The Woman of Andros* the heroine is rather the hetaira herself, whose hysterical intellectual influence over the youth Pamphilus is the link that holds the plot together. All interwoven with one another we have the themes of the gods' jealousy of human happiness, the incommunicability of love, the hidden sorrows and courage of obscure lives, the agony of partings, and, above all, the final acceptance of life, as it is, founded, as Conrad says, on "the conviction of solidarity . . . in dreams, in sorrow, in aspirations, in illusions, in hope, in fear . . . which binds together all humanity—the dead to the living and the living to the unborn."

Most of the characters, as they were purely stereotyped comedy figures, Mr. Wilder has found difficult to transpose; Chrysis is of course completely transformed into the brooding soul of his universe. All in all the characterizations, as the utterly different Mr. Hemingway's, seem to suffer from a paradoxical sentimentality achieved through apparent reticence and the same charity, which in this instance covers the author's very slim amount of material. With Terence he may reply: "Nullum in dictum quod non sit dictum prius," but he must none the less incur the same charge of sterility.

Even the success of the book seems less probable than that of the far better *Cabala* or *Bridge of San Luis Rey*, for its slightly retentive choice of subject seems likely to repel the layman by its suspicion of preciousness and the classicist by its failure to achieve its stated end.

F. F.

Freshmen and Juniors Victors in Class Games

The class basketball season was ushered in on Wednesday, February 26, with victories for '31 and '33. The Junior-Senior game opened with some excellent work on the part of Tatnall and Thomas, forwards for '31. Their quick passing and good shooting resulted in a lead which carried them unscathed through '30's spirited uprising in the second half.

Excitement ran high in the '32-'33 first team game. The Freshmen were fast, strong players, and '32 was hard put to it to hold them down. Alsop and Cangle, '33's forwards, proved an invincible pair, and although Reinhardt, at guard in the last quarter, rose to the occasion nobly, the Freshmen were already beyond defeat.

By 5:30 the interest in basketball had waned, and the second team game of '32 and '33 was slow and clumsy. Moore, as forward, and Foote, as guard, were the mainstays of the Sophomores, while Berkeley, Prugh and Richardson did well for '33. The Freshmen won their victory easily with a score of 30-to-16.

The line-ups were:

1930-1931, FIRST CLASS TEAMS
1930 1931
Parkhurst, R.F. Tatnall
Zalesky, L.F. Thomas
Gordon, L.F. Snyder
Seligman, S.C. Thurston
Dickerman, R.G. Moore
Longstrech, L.G. Frothingham
Substitutes: 1930 Littlehale for
Dickerman; 1931—Doak for Frothingham.
Baskets: 1930—Parkhurst, 2222
Zalesky, 1223. 1931—Tatnall, 22212122;
Thomas, 2222. Totals: 1930, 15; 1931, 32.
1932-1933, FIRST CLASS TEAMS
1932 1933
Saper, R.F. Alsop
Cameron, L.F. Candee
Dewey, L.F. White
Reinhardt, S.C. Ledy
Mueller, R.G. Chalfant
Bernheimer, L.G. Lefferts
Substitutes: 1932—Sanborn for Bernheimer; 1933—Eckstein for Chalfant.
Edwards for Eckstein. Baskets: 1930—
Saper, 12; Cameron, 1221222222. 1933
—Alsop, 22222222; Candee, 22222222. Totals: 1932, 16; 1933, 30.
1932-1933, SECOND CLASS TEAMS
1932 1933
Bernheimer, R.F. Berkeley
Moore, L.F. Prugh
Burnett, L.F. Richardson
Milliken, S.C. Eckstein
Foote, R.G. Pler
Brown, L.G. Edwards
Substitutes: 1932—Sanborn for Bernheimer; 1933—Bernheimer for Brown. Baskets: 1932—Bernheimer, 2; Sanborn, 22;
Moore, 22222. 1933—Berkeley, 22222222;
Prugh, 2222222. Totals: 1932, 16; 1933, 30.

News From Other Colleges

College Course Dividend

A new curriculum, upon which the Adelbert College faculty of Western Reserve University has been at work for some time, will go into effect next September. The plan divides the college course horizontally at the end of the sophomore year into upper and lower divisions, the lower division to stress preparation and the upper specialization.

Every freshman and sophomore will plan his work with the dean or an assistant dean so that it will be distributed to give him a foundation of general knowledge. Some of the courses will be required. For others there will be a wide range of choice among electives. But for all electives the individuality of each student will be carefully considered by himself and the deans.

Only when a student has completed the general work of the first two years is he ready to choose his "concentrated" major. He must secure the permission of the head of the department in which he wishes to major, and this professor then becomes his personal adviser. The adviser personally directs the student's work.

The seven departments offering the concentrated major are biology, business administration, English, history, mathematics, political science and sociology.—*New York Times*.

Anti-Feminist

"The admission of women to university political clubs is not a question which is being seriously considered at the moment by the men," said Mr. Dave Walker, '28, President of the Conservative Club at Osgood Hall and a Past President of the MacDonald-Cartier Club. "I have found the opinion of men in general to be that women do not show sufficient interest in politics to make the idea practical. Politics seem to be foreign to women's nature. They are more interested in life than in theories and abstractions."

"As the situation stands, therefore," said Mr. Walker, "I think that the men on the whole prefer that their political clubs remain a sort of stag-party, where they do not feel any sense of restraint."

When questioned about the presence of women at the luncheon on Tuesday in honor of Mr. Bennett, Mr. Walker replied that they invited the women students at Osgood Hall, and the MacDonald-Cartier club, but there was no thought of including the women undergraduates as their numbers were so large and they had no means of showing which were political-minded.—*Toronto Varsity*.

What About the Profs?

To an intelligent student, there is no doubt at all about the fact that an instructor is one of the most important features of a course. With blindness that we hate to call characteristic, the catalogue makes no mention whatsoever of this feature. Upon the disposition, digestion and durability of a professor, our hopes of collegiate paradise rest precariously. Has he a preference for brunettes, does she mellow by the third hour, has he a record book plentifully studied with "A's," will she respect the unwritten laws of no work over holidays or between them, how long does it take him to recognize the merits of his students, how many latenesses will she stand for before she turns, has he a prejudice against students who cut his classes? These are the questions that ought to stir the hearts of students on registration day instead of "Can I make the hours?" and "How many credits is it?" and "I wonder if it's a stiff course?" The essentials only are important.—*Vassar Miscellaneous News*.

This Is Hard to Believe

The rush to enter college which followed the World War seems to be over, Dr. Adam Leroy Jones, director of admissions, of Columbia University, says in his annual report just made public. The slowing-up process, Dr. Jones declares, is "almost startling," and last year's increase of only two per cent. is of more than passing significance.

This figure is for the two hundred and sixteen colleges in the approved list of the Association of American Universities, but as the list includes most of the stronger institutions, Dr. Jones says the percentage doubtless would be even larger if all the colleges in the country were included.

While it is impossible at this time to estimate the total college attendance for 1929-30, there are no indications of large gains, according to Dr. Jones.—*Christian Science Monitor*.

Walton

Continued from Page One

book department, but having little or no connection with writing.

Miss Walton then discussed possibilities in the magazine world. The manuscript reading for magazines is more interesting as there is more personal contact with the author. Here you have freedom of correspondence, may suggest changes and topics, and have the fun of spotting a new person; there is more play on a magazine for your own personal touch and personal opinion. The rewriting of manuscripts, which is not done in a publishing house, requires training, but is a good goal, if, for instance, you have been a good editor on the *News* or *Lantern*. Opportunities in advertising on a magazine are few, as magazine advertising is usually handled by an agency. Miss Walton added that a knowledge of proof reading is a valuable asset as it gives the beginner a head start.

Another field is that of the literary agencies. There are fifteen or twenty first-class literary agencies in New York with the character of middle man between the author and the publishers and magazines. They charge the author commission and market his work according to their own judgment. This field is not so overcrowded (for the bad agencies may be neglected), and there is excellent opportunity for one of good taste, judgment and tact. It is not as commercial as it sounds, and is the only field in which women have come to own their own businesses, probably because it calls for little capital at the outset.

Miss Walton turned next to newspaper work, which, she said, is one of the best ways to start if you have a certain type of mind. This is, however, an uphill game in which you have to be fifty per cent. better than men to get ahead. The work is hard, the hours are difficult, but here you can write. The best way to begin is by general reporting—for you cannot become a dramatic critic immediately!—and in a year or so on a small paper, i. e., one with a circulation of 40,000-60,000, you will be able to cover all sorts of assignments. Such experience affords variety and "adventure," but should not be attempted unless you can write voluminously with facility, accuracy, and speed.

Miss Walton gave some practical advice on that disturbing question, how to get a job. To get a job on a newspaper, the best method is to find out the names of the city editors first, as it makes a better impression if you know whom you want to see, and then—camp on the doorstep! A newspaper staff is very elastic, and apt to use an extra reporter at any time. Therefore, pester and annoy, or try selling stories on space, bring your clippings if you have any, and "sell yourself." In applying to publishing houses or magazines good letters of introduction will facilitate an interview with the editor, but letters are not necessary as you can nearly always see somebody. It is hopeless to write and ask for a job. If you know what you want, have some knowledge of what a publishing house is like, and have any particular knowledge or ability along special lines, they are more apt to listen. If you have a knowledge of languages, suggest that you could read, translate, or correspond; if you know proof reading or have a special aptitude for re-writing, say so. Don't be modest, don't be "thrilled," don't be high hat. Take any job offered to you by a publishing house or magazine, even as filing clerk, since the important point is to get a foothold from which you can work up and, this does not take long. If you know a lot about history of art, you might try art magazines, although many magazines have special art jobs such as buying woodcuts, etc.; or if you have a less purely literary mind try such magazines as the *Outlook*, the *Nation*, etc., whose interests are more economic and political. The women's magazines pay highly. Above all, in applying for a job, use practical sense, consider your special abilities and try the most likely place.

In any job along this line, it is absolutely essential to know typewriting, preferably the touch system. This does not mean speed typing, but it creates a very bad impression if you cannot type neatly, accurately, and moderately fast. Shorthand also is a valuable asset, but not necessary.

There are, then, few purely writing jobs, practically none in a publishing house, a few more on a magazine. Newspaper work affords the greatest opportunity for actual writing, though of a special sort. The recent graduate

is, however, seldom definite as to just what kind of literary work she wants to do. But meanwhile, in a publishing house or on a magazine or newspaper, she will be acquiring valuable experience.

Buttrick

Continued from Page One

can do without happiness, he said, if we find blessedness. Jesus taught the right to have convictions.

There was thirdly the mark of sacrifice on Jesus' face as He went south from Jericho. Sacrifice is the urge through which we yield our comfort for the good of our neighbors. This urge lives in us alongside the instinct of self-preservation, which too often we have called the first law. Yet Jesus chose not to live. It is a truth of life that the instinct of self-giving must eventually come into conflict with that of self-preservation, and when this point was reached with Jesus. He threw His weight on the side of self-giving. The reason for such a choice appears in the redemptive power of sacrifice. Father Damien gave himself to the lepers on the island of Molokai and only recently has the reason been revealed in a cure for leprosy. Animal and human parents sacrifice their young and only thus do the young survive. In the process of redemption many may be lost for the good of a greater number. Thus many lives were sacrificed in the early railroad building, and many scientists have given their lives in the study of radium.

Redemptive power is in direct proportion to the extent to which the agent is worthy. "Though I give my body to be burned, and have not charity, it profiteth me nothing." Redemption is not perfect through any human agent, since all human diamonds have flaws. But if a life could be found so full of compassion, so true and "undiluted" in motive, that it needed no sacrifice in its behalf, that life would be the redemption of the world. Such a life was found in Christ. "There was no other good enough," He only was perfect, and in Him only therefore redemption is complete. "Steadfastly He set His face to go to Jerusalem." The shame was great. For fifty years, Jesus appeared in records only as "that man," or "the hung." Yet we place the cross on our church spires as a symbol of the redeeming power of Christ through sacrifice.

Each of us is made up of many selves clamoring for dominance, and the choice of any one course must be to the exclusion of others. In making His choice Jesus "steadfastly set His face to go to Jerusalem." With us such stern crises seldom arise, but we are closely concerned with the choice between pleasure and joy as principles of living. Pleasure is a twenty-five-cent commodity; we pay our quarter and get our movie show. But the joy is the sacrifice of our lower selves for somebody else's sake. And for this Christ endured the cross.

Latin Suggested For

International Tongue

It is often amazing to have unexpected facts brought to one's attention. If one should say in an offhand way to almost any one that Latin, the language of the ancient Romans, has been used without a break for more than two thousand five hundred years and is still the most widely used language in the world, he might be met either with a denial of the fact or with a request to prove it. The proof can be easily given.

Greek has been used continuously for about two thousand seven hundred years. It has been used, however, by a small number of people, and as a spoken language has changed in pronunciation so much that one must study modern Greek (or Romaic) as a new language in order to understand it. Thucydides and Pericles could read the modern Greek newspaper of today without any trouble, but they would not be understood if they spoke the language of ancient Greece and they could not understand anything that a modern Greek would say to them.

First, and most important, Latin has been, from the third century A. D. and still is, the language of the Roman Catholic Church. In fact, the Jesuits, who are the most scholarly of the Catholic orders, converse in Latin as easily as in their own mother tongues. Their collegiate and seminary training is in Latin. It is really their second mother tongue.

Second, the scholastic language of the world has always been, and still is, Latin. In many European universities theses

and dissertations are written in Latin. Most of our own American scholars who have taken their degrees abroad, particularly in the humanities, had to submit their theses in Latin. Our English law books are replete with concise formulas, all in Latin. The pharmacies of the world have their shelves full of bottles, the contents of which are labeled in Latin. Most of the physicians over the civilized world write their prescriptions in Latin.

The Romance languages are much higher in percentage of Latin derivatives than English, but in the English language nearly sixty-three per cent. of the words are derived from Latin, either directly or through the Norman-French.

It is not to be wondered at that there is a steady desire to take full advantage of the great heritage we have from Latin. Some scholars have urged that it be made officially the second language of every nation. There would seem to be no need for that, for Latin already is. In Italy, Germany, Denmark, France, Spain and England, Latin is more nearly the second language to the mother tongue than is true in the more isolated United States.

Even here at the present time more than half our pupils in the secondary schools study Latin—and the percentage has risen steadily during the last ten years. More, in fact, study Latin than

all the other foreign languages combined.

International communication is certainly a desideratum. Travelers, tourists, business men, scholars in every field, professional people of every sort, lay more of their failures to misunderstandings than to anything else. Interpreters, either accidentally or purposely, mistake the points at issue. Of course, every one who travels feels every day

the need of a common language.

It has been amusing, often almost tragic, in many of the international gatherings, both diplomatic and scholarly, when statements must be made or papers reread in half a dozen languages. Think not only of the waste of time, but also of the innumerable misses in translations of the shades of meaning.—*Baltimore Sun*.

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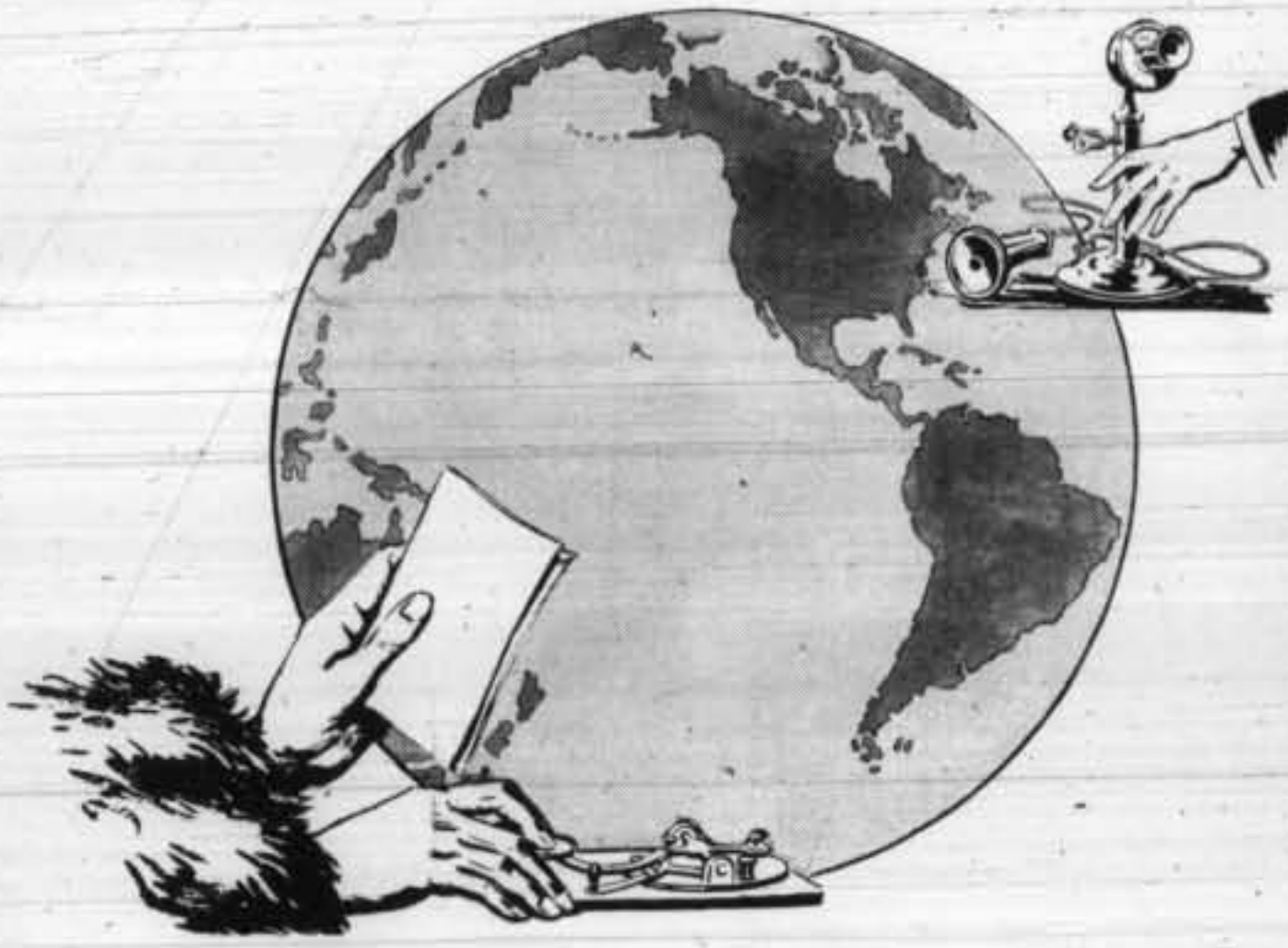
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News From Other Colleges

In Defense of the Pun

A pun has been described as the lowest form of wit; and if this definition is true, or even approximately correct, the brand of humor at McGill must be of a particularly bad quality, for our student body boasts a number of punsters who have a remarkable knack of turning the phrase.

The pun for some unknown reason has sunk in the general opinion as well as in the estimation of critics. "You may spit on your hostesses' carpet," said a well-known English instructor, "and you may get away with it, but give birth to a pun in the best circles and you will be marked out for social ostracism." And this holds true not only in the "best circles" but also among students gathered around the convivial checker-board. A poor joke is greeted with polite laughter but the pun, what of it? It is received in a storm of groans, and if its originator is fool-hardy enough to repeat the experiment he will be summarily banished.

And to what are we to ascribe the great modern movement away from the pun? To jealousy—nothing but sheer jealousy. Consider for a moment whom the punster are: — the quick and nimble-witted. Consider the scoffers; — the dull and the slow. There you have the answer. Punning has gone out of fashion along with the versatile brain.

The originator of a joke has time in which to prepare his material. We can even imagine him closeted in his study buried in the research which is to end in the bringing to light of a new joke. But the pun is the work of an instant—a flash of fire from a white-hot brain. May we long continue to have punsters in our midst and may the masses be speedily brought to a realization of their merits.—*McGill Daily*.

Academic Styles

Academic costume has precisely the same reason for being as any other special costume—it rests on the feeling that any specially important occasions can be given desirable distinction by special dress as well as by special ceremonies. Academic costume is simply academic evening dress, so to speak.

The form of the costume comes to us from Europe, where it goes back to antiquity. The gown and hood are currently considered a survival of the old monkish cassock and cowl of the middle ages, when the monks were the only scholars, though the origin of the particular cap seems uncertain. The formal adoption of the costume in America is comparatively recent, but its use by college faculties has spread so rapidly that now it is nearly universal in the greater institutions of learning. Smith represents one of the last American colleges to adopt it.

In Europe the greatest diversity of usage prevails, both as to forms and colors, each university being a law unto itself. In this country, however, a definite and easily intelligible system is in use, based on a code adopted in 1895 by representatives of our leading universities. The principle of the system is this: To make the dress express both the degree of the wearer and the institution that conferred it. The gowns are invariably black, rather simple for the Bachelor's degree, more complicated for the Master's degree and more elaborate still for the Doctor's degree. The latter can be identified by broad bands of velvet, black or colored, down the front, with velvet stripes across the sleeves.

More striking are the hoods with their significant colors. All American hoods are black outside—a hood with a colored exterior meaning always a foreign, usually an English or Canadian, degree; but they show colored linings and borders. The color of the velvet border, most conspicuous in the broad bands rising over the shoulders, indicates always the subject or "faculty" in which the degree was taken. Thus a white border means Arts and Letters; scarlet, Theology; purple, Law; green, Medicine; blue, Philosophy; gold yellow, Science; brown, Fine Arts; pink, Music. As most of the members of the faculty who have doctor's degrees are Doctors of Philosophy—which nowadays includes a great range of study—the blue border will be common in our hoods. The colors of the lining of the hoods are always the recognized or official colors of the university or college that has granted the degree. Thus, the lining of all Harvard hoods is crimson; Yale, blue; Princeton, orange and black; Johns Hopkins, black and old gold; Amherst, purple and white; Williams, royal purple; Bryn Mawr, yellow and white; Wellesley, deep blue; Mount Holyoke, light blue; Smith, white and gold, and thus through the list of colleges.—*Smith College Weekly*.

A Wet Bet

At the women's interfaculty swimming meet spectators were startled to see a mere male, fully dressed, dive neatly from the balcony, climb out ignominiously, and sink away murmuring, "Who wouldn't be for ten dollars?"—*McGill Daily*.

Mental Strains

"In my close personal observation of more than three thousand Smith students over a period of several years, I have encountered only twenty-one real pathological cases involving true psychoses," Dr. Anna Marin Richardson, college physician, told the Alumnae Council of Smith College at the final session of the winter meeting.

Of these twenty-one students nine have been able to return to college, and all have been reported as cured. Milder mental conflicts have involved only one hundred and ninety students. Of these, nearly fifty have been due to situations in the home. Girls who have been too completely under their mother's control, or in three cases under their father's, have had difficulty in facing the new responsibilities of college life. The few students whose homes have been broken up by divorce of their parents face a situation devastating to their mental integrity, and frequently have to leave college under the strain.

"Then there are the spoiled children, and those who have been brought up to think they are perfect in every respect and find they are not; and on the other hand there are many who at first feel inferior in their social background or personality, and react either by rebellion or depression.

"Among all these three thousand girls, I have found only four whose disturbance was due to a conflict in their religion."—*New York Times*.

The Feminine Cut

When one considers the essential need apparent today for that most finished and exquisite accomplishment called "cutting" (not classes but helpless humanity) one wonders if an elementary course such as the "Rudimentary Principles of the Gentle Art of Cutting" would not be appreciated. The finesse necessary belongs only to those whose wif rivals that of a Pope, but a more humble ability might

be developed even though it may more resemble a hatchet than a stiletto. It will have two purposes, a new means of enjoyment and a step further in democracy.

The Chinese poet used to say that "a woman with a long tongue is a flight of steps leading to calamity." Yet the present age knows better. The shorter tongue the more snapping is the sound of its words. More than likely woman has lost much of her former glory since she must call in other aids besides the power of her tongue in order to properly squelch her opponent.—*Radcliffe Daily*.

Favors College Rushes

The opening gun in the battle to restore underclass warfare at Rutgers University, abolished last year by the student council, was fired recently in the editorial columns of *The Targum*, undergraduate newspaper. The *Targum* based its criticism of the lack of class spirit on the

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failure of the freshman dinner and the small attendance of so honores at their class dance.

"Restore all the class rushes, hat and pajama functions and the snowball fight," the editorial read. "The upper classmen and sophomores consider the highly protected freshmen as a group of spoiled and spineless children. Oddly enough, the yearlings accept the classification without protest."—*New York Times*.

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MEET

Continued from Page One

Swarthmore meet begins to look up: Parker's swan and running front were a joy to behold.

While aquatic genius like '33's makes a class meet highly unexciting, the entire college should rejoice in the prospect of giving Swarthmore more of a fight than we did last year. The outlook is highly encouraging. In the record of the Swarthmore times for their meet with New York University on March 1, we find their time for the 40-yard free style just 1 second ahead of Bronson's this week; their back stroke time 4-5 second worse than Kruse's and their breast stroke far below Torrance's.

We predict that the meet will be a close one, and we advise all of you who like good swimming to be on hand a week from Thursday, March 13, at 4:30.

The events were:

40-Yard Free Style—Won by Bronson, '33, 26 3-5 sec.; second, Kruse, '33, 27 sec.; third, West, '32, 27 2-5 sec.

40-Yard Breast Stroke—Won by Torrance '33, 35 3-5 sec.; second, Bernheimer, '32, 36 1-5 sec.; third, Chisholm, '33, 36 4-5 sec.

40-Yard Back Stroke—Won by Kruse, '33, 32 1-5 sec.; second, Taylor, '30, 34 4-5 sec.; third, Watts, '32, 35 3-5 sec.

Crawl for Form—Won by Parker '33, 9 points; second, Bronson, '33, 8 points; third, Richardson, '30, 7.5 points.

Diving—Won by Parker, '33, 43 points; second, Frothingham, '31, 39.5 points; third, Bowditch, '33, 36 points.

Relay—Won by '32, 1 min. 2 2-5 sec.; second, '33, 1 min. 2 3-5 sec.; third, '30, 1 min. 4 3-5 sec.

Final results of the two class meets:

40-Yard Free Style—Won by Bronson, '33, 26 3-5 sec.; second, Kruse, '33, 27 sec.; third, West, '32, 27 2-5 sec.

40-Yard Breast Stroke—Won by Torrance, '33, 34 sec. (Bryn Mawr record); second, Bernheimer, '32, 36 sec.; third, Chisholm, '33, 36 4-5 sec.

40-Yard Back Stroke—Won by Kruse, '33, 32 1-5 sec.; second, Taylor, '30, 34 4-5 sec.; third, Paxson, '32, 35 1-10 sec.

Crawl for Form—Won by Parker, '33, 9 points; second, Thomas, '31, 8.5 points; third, Bronson, '33, 8 points.

Diving—Won by Parker, '33, 43 points (five dives); second, Jackson, '33, 41.5 points; third, Frothingham, '31, 39.5 points.

Relay—Won by 1932, 1 min. 2 2-5 sec.; second, 1933, 1 min. 2 3-5 sec.; third, 1930, 1 min. 4 3-5 sec.

Class results—1933, 36 points; 1932, 10 points; 1931, 5 points; 1930, 3 points.

Awards—Class champion, 1933, 36 points. Individual champion, Parker, 10 points; Torrance, 10 points. Diving champion, Parker. Record broken—Torrance. 40-yard breast stroke record reduced from 35.3 sec. to 34 sec.

Helpful?

Having startled the college a week ago by altruistically publishing free of charge our recipe for effectively yet unobtrusively becoming popular with our overlords, the faculty—we turn today to a new phase of this subject of being the toast of the campus. Our topic of last week had a universal appeal—the human propensity for taking the path of least resistance causes us all to desire to acquire the far-famed "drag." There are those of us, however, who feel that this, while important, does not comprise our entire aspiration toward popularity. It is well known just how one goes about being considered "a good egg" by one's fellow-students. In view of this fairly prevalent desire, we rise this week to offer a few suggestions about *How to Become Popular With Our Colleagues (Although We See Them Every Day)*:

1. Borrow as many articles as possible from as many people as possible, especially when it is convenient to do so without telling them until afterward.

2. When anyone desires to borrow anything from you, refuse with asperity.

3. To insure the undying love and esteem of your roommate, snore loudly each night.

4. Always handshake the professors.

5. When the prof forgets to collect the outside reading reports for the week, always remind him by saying coyly, "Don't you want the reports today, Dr. —?"

6. Pull a straight A card.

7. Be as snorty as possible.

8. Affect either Coty's or Woolworth's perfume (either will serve) in

large quantities. The more the better. It has that "magnetic appeal."

These are a few generalities which will serve as a guide to the development of the good old "It." There are limitless possibilities in this field, and after consistent and patient practice for a few weeks, we are sure you will have to fight off the ardent admirers.—*Goucher Weekly*.

Competition

The publication of college student newspapers has come to be business the extent of which few people realize. There are more than four hundred college papers published at least once a week, with an average of some twenty-five students working on each paper. There are thirty-two college dailies in the country, about half of which use the service of some nationally-known news-gathering organization.

About thirty-five college papers are published either twice or three times a week. More than three hundred colleges have weekly newspapers and nearly a hundred more small colleges have papers coming out less often than once a week, but more often than monthly. Academic credit for work on college papers is the exception rather than the rule. Twenty-four out of twenty-five dailies reported financial compensation for the editor and business manager, while seven divided the profits among the members of the entire staff. As for the money the staff members are paid, in about forty per cent of the cases the amounts are based on the percentage of profits.—*Nebraska Alumnus*.

A. N. WEINTRAUB

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New Graduate Library

A second plan of the graduate school, it is hoped, will materialize in a general reference library for graduate students in Radnor Hall. A committee, as representative of the various departments as possible, has been appointed to draw up a list of such books as seem to be immediately necessary or most useful. A report of the finding of the committee is expected next week. Dean Schenck is confident that a fund for the library can be established, and has been encouraged in such a belief by the attitude of former Ph. D.'s of the college who strongly favor the idea.



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Is College Doomed?

D. Ray Lyman Wilbur, Secretary of the Interior, speaking before the national inter-fraternity conference here, predicted that "The American college, as such, is on the wane. The old four-year course has served its term. It is dropping out of the picture. The American university has added its professional schools, so that the bachelor of arts degree is something you get as you go by into business, engineering, medicine, law, political life or anything that requires, as democracy now demands, a superiority."—*Purdue Exponent*.

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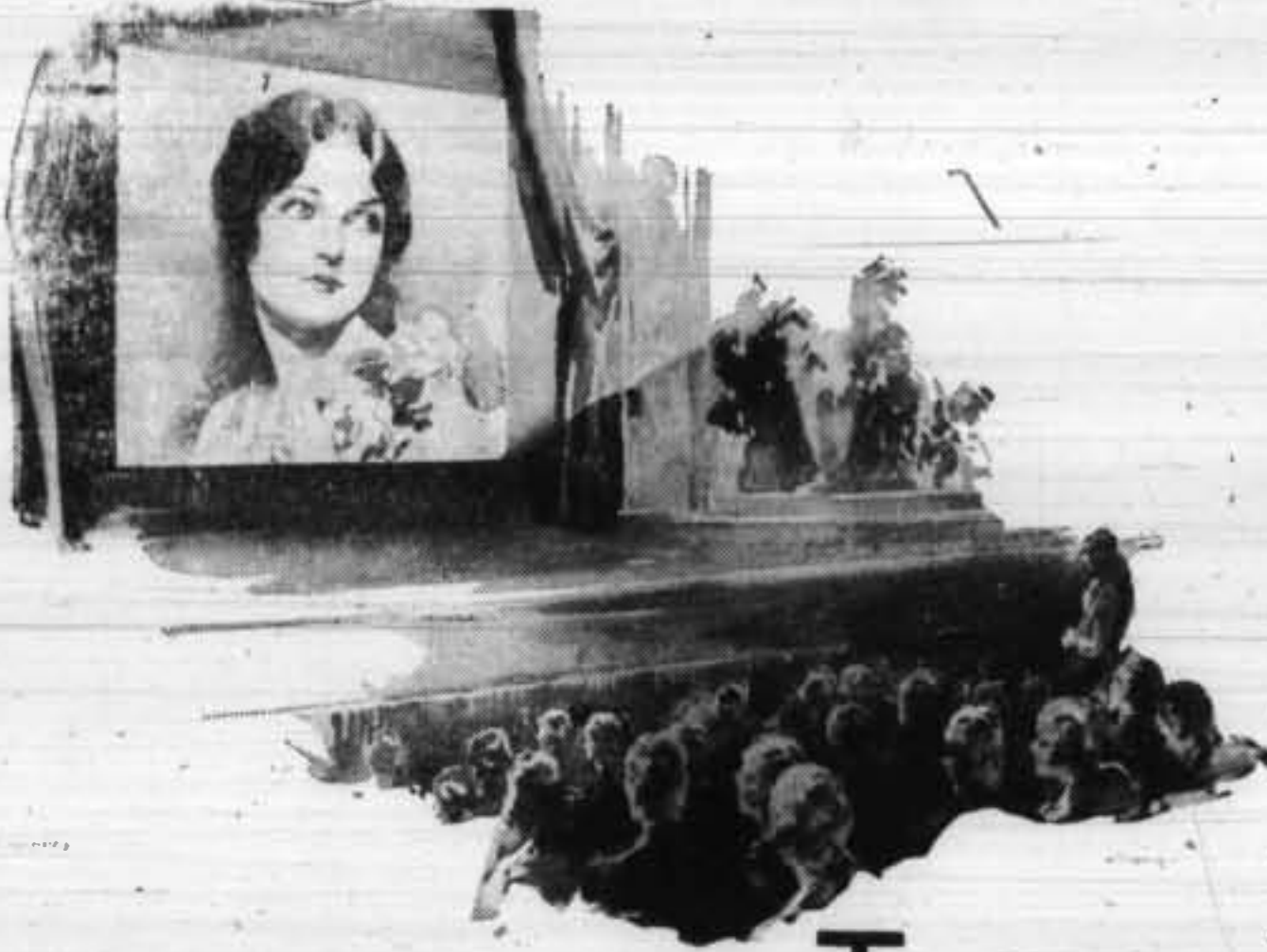
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Class Team Games

On Monday evening, March 3, 1931 vanquished the Freshman first team, the Freshman second team won over 1930's second team, and the Senior and Sophomore first teams tied in the second batch of class games this season. In the Junior-Freshman first team game, Moore was particularly valiant as guard for '31, while Leidy played a beautiful game as side-centre for '33. Tinnall, forward for the Juniors, did most of the scoring.

The '30-'33 second team match was painfully dull, the ball going from centre to the Freshman forwards, who dropped it in with little or no opposition. Richardson, centre for '33, did the prettiest playing on the floor.

The closest game of the year ended with a tie at 20-20 when the Seniors shot their final basket just as the whistle blew, thus disappointing the Sophomores of a hard-fought victory. The Senior guards were excellent throughout, and made 32's forwards struggle for every shot. Cameron and Goetz were equal to it, however, and made a good attack, until Goetz put an ankle out of shape. The Sophomore centres did some spirited playing, and the guards too played an alert game. Strenuous work on both sides kept the score nip and tuck throughout.

The line-ups were:

1931-1933 FIRST CLASS TEAMS
1931 1933
Tinnall, R.F. Tinnon
Thomas, L.F. Candee
Snyder, C. White
Thurston, S.C. Leidy
Moore, R.G. Wood
Prothmham, L.G. Letters
Substitutes: 1931—Thomas for Turner, Snyder for Benham. Baskets: 1931—Tinnall, 22; 1933: Thomas, 22. Total: 1931, 17; 1933, 13.

1930-1932 SECOND TEAMS
1930 1932
Pike, R.F. Wolcott
Devaux, L.F. Prugh
Dunn, C. Swenson
Han, S.C. Edwards
Dickerman, R.G. Chalfant
Grady, L.G. Tyler
Substitutions: 1930—Herb for Han, Edwards for Dickerman, Han for Pike. 1932—Richardson for Edwards, Pier for Chalfant. Baskets: 1930—Han, 22; 1932—Wolcott, 22; Prugh, 22. Total: 1930, 32; 1932, 4.

1930-1932 FIRST TEAMS
1930 1932
Parkhurst, R.F. Cameron
Zalesky, L.F. Goetz
Gordon, C. Balis
Bellman, S.C. Reinhardt
Sullivan, R.G. Mueller
Littlehale, L.G. Davidson
Substitutes: 1930—Taylor for Parkhurst, 1932—Super for Goetz. Baskets: 1930—Parkhurst, 22; Zalesky, 22; 22; 22; Taylor, 2. 1932—Cameron, 22; 22; 22; Goetz, 21. Total: 1930, 20; 1932, 20.

HERNANI

Continued from Page One

executive committee, and the stage committee. . . . Oh, don't forget to mention the scenery. It was a delight, in all five acts, with "special mention" to the crescent moon in act two. . . . So must the entire French Club be congratulated on the spectacular success of their dramatic venture, for unquestionably it was a spectacular success. There are no in-between degrees with a nineteenth century play. What an appalling "flop" it might have been! Perhaps such an auspicious debut into the theatrical world will inspire the French Club to try another play next year.

The cast was as follows:

Hernani Caroline Lloyd-Jones
Don Carlos Lena Lois Mandell
Don Ruy Gomez de Silva,
Mary Duke Wight
Dona Sol de Silva Clarissa C. Compton
Dona Josefa Duarte, Duegne,
P. Geraldine Webster
Le Duc de Gotha Mary E. Frothingham
Le Duc de Lutzelbourg Beth Busser
Don Sancho Gertrude Macatee
Don Matias Yvonne G. Cameron
Don Ricardo Anna Wakot
Don Garcé Suarez Anne-Lise Staadt
Don Francisco Marcella Palmer
Don Juan de Haro Eleanor Chalfant
Don Gil Tellez Giron,
Yvonne G. Cameron

Premier Conjure Louise Littlehale
Un Montagnard Louise Littlehale
Jaquez, un page Barhette Thompson

PICASSO

Continued from Page One

interpenetrable. If mass is penetrable then light and shadow can become from certain points of view solid but interpenetrant. Adjoining objects affect the colors and shapes of each other as can easily be seen by a glance around, but a perverse and deep-rooted habit of discarding all except the synthesis of simple experience keeps us from knowing this. This idea dominates Picasso and is well exemplified by the "Still

Art Exhibition

Miss Georgiana Giffard King wishes THE NEWS to announce that a special exhibition of Photography by Mr. Clarence Kennedy, of Smith College, entitled, "The Treasury of the Siphnians at Delphi," is on view in the corridor outside the Art Seminary. Students are urged to see these pictures, which are beautiful and unusual.

Life" which contains an open grand piano with the music rack up.

"You may not like it, but if you want to understand this new kind of vision you have to learn it just as your mothers had to learn the Japanese school. Gertrude Stein has always said that the way she writes is the way she thinks; it took me until last winter to know that is the way we all think. You may write like Gertrude Stein if you choose—it is a good way; you must learn to see like Picasso.

Osculatory Woe

Lip-sticked co-eds here may continue to give the boy friend a goodnight kiss without suffering the fear of exposing him to millions of microbes via the rouge, in spite of the warnings against the practice given the girls at Washington State College by the bacteriologist there.

And sanitary young men who must have their osculation need not practice for health's sake, on Bossy, say State bacteriologists, who stand ready to disagree with their brethren at the Washington school.

A bacteriological war recently arose there when the student newspaper carried a story in which the bacteriologist branded lipstick as a carrier of countless germs and a menace to public health.

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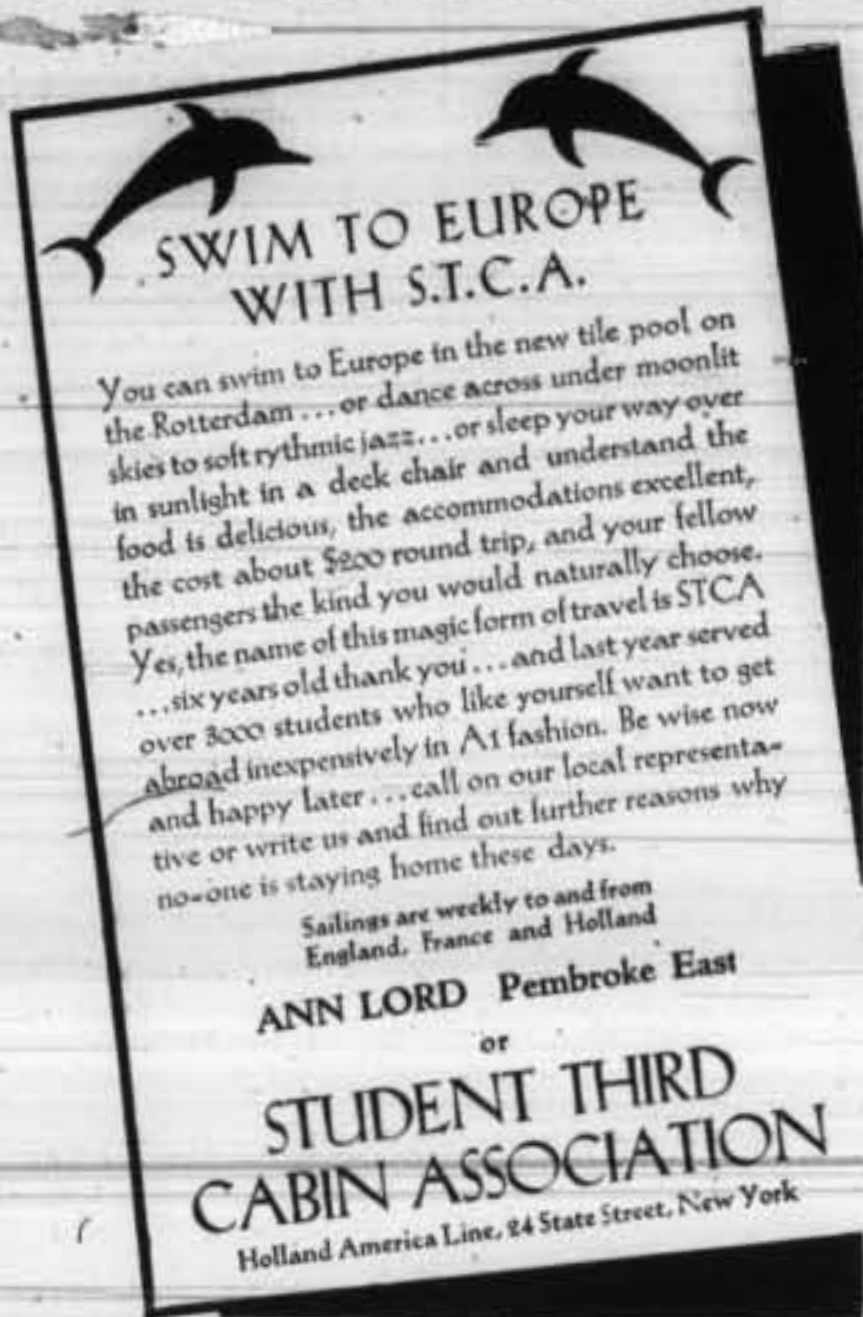
"Only a few thousand germs browse on the dewy lips of the pristine uncalculated girl, but the lips of the painted doll constitute a germ factory. It is safer to kiss a cow than a woman—though not so pleasant," the paper said.

"The short and snappy kiss is better by several thousand bacteria than the long, lingering, exploring kind," the story continued.

Defending their artificial frontage, the Washington girls contended that men

may osculate with their bovine friends with perfect freedom if they are so inclined, but if Bossy has a cold it is just as likely to be passed on as Bertha's. And not to be forgotten, they declared, is the fact that it is the man who places the time limit on the sport.

Chemicals in cosmetics are strong enough to combat the growth of bacteria, according to Dr. E. C. Angst, assistant professor of botany.—Oklahoma Daily.



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"But father, with his slick city ways and perfumed hair, he turned my head . . ."

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